



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Norwich, is to be found in Herzfeld's recent monograph.¹³

Hancock's *French Revolution and the English Poets* is to some extent a continuation of Beers' *English Romanticism in the Eighteenth Century*. That is to say, Hancock's book contains a series of thorough studies of the influence of the French Revolution upon the poetry of four of the greatest of the English romanticists; namely, Shelley, Byron, Wordsworth, and Coleridge. The first two essays, those on Shelley and Byron, are admirably done. No one¹⁴ has before shown so clearly the part which the French Revolution and French philosophy played in the composition of *Queen Mab*; and how Shelley in later years, just as Wordsworth, recoiled from his youthful vagaries.

The essay on Byron is almost better than that on Shelley: it is written in such a sympathetic, appreciative vein. All of us have some vague ideas of Byron's love of freedom, and the conception of freedom in his poems, but Hancock has traced the growth of these ideas, as they appear in Byron's poetry, under the impulse of the Revolution. We see and appreciate this side of Byron's and Shelley's poetry as never before.

The same is true of the studies of Wordsworth and Coleridge, who, being more moderate revolutionists and less permeated with the spirit of the Revolution, are considered after Shelley and Byron, in violation of the chronological order. The author shows in a strikingly clear manner how Wordsworth, under the influence of William Godwin and French philosophy, was slowly "invalidating

his early faith in the spirit," and was virtually casting himself upon "the shallows of agnosticism," when his sister Dorothy comes upon the scene of action, and leads the poet back to the haunts of his childhood. Here, in communion with the spirit of nature, and away from the philosophy and the error of the Revolution, away from "the logical debates of the city," he is gradually won back to the faith and "experiences of his youth."

And what lasting good did Wordsworth gain from his passion for the French Revolution? "It humanized him." After his long sojourn in France "the interest in man, in human affairs, became the supreme centre of his thoughts."

Hancock's work contains an introduction on "Historical Criticism" by Prof. Lewis E. Gates, and Part I (chapters i-iii) treats of the *Principles of the French Revolution*. Chapters ii and iii are devoted to a brief explanation of the philosophical systems of Helvetius, Holbach, Rousseau and William Godwin. Chapter i might have been omitted without injury to the unity of the book, since here, and frequently throughout Part I, the author is tediously and uselessly verbose. In fact the reader will be more likely to become interested in, and appreciate the book by commencing with the essay on Shelley. The first chapter of Part II, *The Romantic Movement*, is interesting, but there is entirely too much repetition of the same idea in slightly different words. A brief bibliography would, it seems to me, have added greatly to the value of the book.

WM. H. HULME.

Western Reserve University.

¹³ William Taylor von Norwich. *Eine Studie über den Einfluss der neueren deutschen Litteratur in England*, von Georg Herzfeld. Halle: Niemeyer, 1897.

¹⁴ Of course the influence of the French Revolution on English literature has frequently received consideration by critics and literary historians,—and notably by Prof. Dowden. But the studies have all been of a general character. Even in his recently published *Princeton Lectures* Prof. Dowden is far from treating the poets of the Revolutionary period in the specific manner of Dr. Hancock's book. And Prof. Dowden has not, it seems to me, in his discussions forestalled, or rendered less valuable, these careful studies of Hancock. On the contrary Hancock's essays are valuable supplements to the broader more general treatment of Prof. Dowden, as well as of that of Brandes in the fifth edition (1897) of his *Der Naturalismus in England*.

GERMAN LITERATURE.

Euphorion, Zeitschrift für Litteraturgeschichte, herausgegeben von AUGUST SAUER. Fünfter Band, 1898.

EUPHORION calls itself a journal for literary history. In point of fact it is a journal for the literary history of Germany since the Reformation, and for this comparatively narrow and yet really inexhaustible field of study, the quarterly has already, in the five years of its existence, made itself a necessity, as well for its articles and its publication of the briefer in-

edita, as for its critical reviews and its full and well digested bibliography.

No one can afford to neglect *Euphorion*, unless he is prepared to neglect modern German literature also. But no one will care for all that it contains, and no one critic can pronounce an expert's judgment on all the matters that it discusses. We may divide these roughly into studies in literary philosophy or, as one might perhaps better say, psychology; into matters of controversy, which it will be remembered Leo Meyer used to call "der eigentümliche Reiz unserer deutschen Wissenschaft;" and, finally, articles, sometimes essays, sometimes notes, sometimes new materials, bearing on the study of German literature from the sixteenth to the nineteenth century, with the eighteenth naturally predominating.

It is these articles that will be found most interesting and valuable, for there is little edification and surely no pleasure to be derived from Richard M. Meyer's two articles on the forms of the Refrain, "a systematic essay of the greatest possible exactness" the author calls it, leading to the conclusion that "the meaningless refrain is older than the texts and rhymizing did not come from speech, but was attained from without." All this is illustrated from Brentano, Herwegh, and Freiligrath, but, so far as appears, not to much purpose. Hardly more attractive is Emil Stern's essay on *Metaphor and Subjectivity*, whose philosophy may be deep and is certainly obscure.

More amusement, though not much edification, is to be derived from the strife of Niejahr and the Dioscuri, Jellinek and Kraus. The early rounds in this combat were fought in a former volume. The mill is here brought to a close, and the editor calls it a draw. The subject of contention, so far as appears, is *Contradictions in the Middle-High-German Court Epics*; but this has about as much to do with the article as Patroclus with the strife over his corpse, the real controversy being: are the Dioscuri gentlemen, and is Mr. Niejahr a judge? It will be observed that both parties may be right in their contentions, which for us have interest only for the refreshing vigor of their "orthodox blows and knocks."

Coming now to the more valuable and larger

part of the volume, and arranging the material chronologically, so far as it is possible to mention it at all, we find first, for the sixteenth century, a very entertaining and scholarly study of the origin and sources of Fischart's *Aller Praktik Grossmutter*, by Adolph Hauffen, who gives much the best account that we have of the old calendars and Prognostics, with their curious and largely oriental superstitions, many of which have continued among the people even to the present day. These were partly political, partly practical, and very largely medical in character. They lent themselves readily to the controversies of the day, and seem to have been abused rather more by the Reformers than by the Romanists. Hauffen finds the sources of Fischart's satire and parody first in Rabelais, then in a similar work of the Franciscan Nas, from whom he annexed whole sections, and from less known Prognostica by Reynmann, Henrichmann, and the unknown author of *The Bleeding-Tablets of Dr. Grill* (1540). He himself found many imitators, some of them of very considerable talent. The whole article is worthy of note and of praise.

Minor contributions to the study of the sixteenth century contained in this volume are notes on the Faust legend by the same author as the Fischart, some new facts on the relations of Frischlin to Graz and Laibach, and a few data supplementing the studies of Jundt and Crüger on the Strassburg scholastic drama. These data are gathered by Erich Schmidt from calendars (1580-1630) in the court library at Darmstadt, of which Professor Schmidt promises a fuller analysis.

The calendars carry us over the threshold of the seventeenth century, which proves a stony field for *Euphorion*. This volume contents itself with some notes on the *Fruchtbringende Gesellschaft* and Opitz by Heinrich Borkowski, who reproduces two letters and a number of interesting poems from the Archives of Schlobitten. This and a brief contribution to the life of Moscherosch by Karl Obser bring us to the eighteenth century, where students of Goethe, Schiller, Wieland, and Lessing, will of course find new material to their purpose. Noteworthy, too, are the literary remains of A. G. Kästner, the Göttingen professor and epigram-

matist. A lengthy study of Moritz's autobiographical *Anton Reiser* concludes that it is strictly historical in its statements, and thus more truly a "confession" than the work of Rousseau, which it imitates. We may notice here, too, a review of Barnstorff's *Youngs Nachtgedanken*, which brings much new material to a judgment of the influence of that English poet on German literature. On the whole, however, the most important contribution of this volume to the study of the eighteenth century is Hassencamp's extracts from the literary remains of Sophie von Laroche, being eighteen letters from Arndt, Humboldt, Moser, Seume, and others, supplementing those of Wieland and Goethe already edited. In conclusion, for the eighteenth century, we may note also a brief review of King Frederick's relations to Rabener, and a study of the sources of Mendelssohn's *Phädon*.

For the nineteenth century the greatest space falls naturally to Heine, in the form of three long reviews (pp. 149, 335, 342) and a sketch of Hermann Wolfrum, who met him and Börne in Paris. We have also new data concerning E. T. A. Hoffmann, a letter of Schlegel to Schleiermacher, four of Hebbel to Schlönbach, a study of the Swabian literary school, and, finally, an inquiry into the origin of Halm's *Brautnacht*, which seems borrowed from Rogers' *Ginevra*, though the story is far older than either.

I have indicated in the foregoing the most important part of the contents of this volume of *Euphorion*. Much might be added, but the variety of material that has been noticed will suffice both to commend the volume and the journal to literary scholars, and to suggest what treasures still await the industrious seeker. It is hard to suppress, in conclusion, the wish that we, in America, had a similar journal for our own literature, or the prospect of interest to maintain it if it were undertaken.

BENJAMIN W. WELLS.

New York.

FRENCH LITERATURE.

Selections from Edmond and Jules de Goncourt, edited with introduction, bibliography, notes and appendices, by ARNOLD GUYOT CAMERON, A. M., Ph.D. New York: American Book Company, 1899.

THIS volume of "Goncourt Selections" is destined, as the preface states, for educational

purposes. Portraits of Edmond and of Jules de Goncourt fittingly open the book. Extracts from twenty-six of their principal works printed in large clear type, together with running annotations in comparatively fine print, cover two hundred and fifty-two octavo pages, preceded by an introduction of forty closely printed pages, a chronological index of the works of the Goncourts, and about four pages of bibliography. Following the Selections are twenty-six pages of appendices and an index to the notes.

This mere statement of the contents of the volume will indicate the vast amount of labor expended. Bourget, in his *Nouveaux Essais de Psychologie Contemporaine*, closes his study of the Goncourts by quoting Edmond's words on the death of his brother: "Jules de Goncourt est mort de travail;" "phrase mélancolique et orgueilleuse," says Bourget, "où se résume tout ce qui rend leur œuvre commune si profondément respectable." Judged by work evidenced, this edition of Goncourt selections must also be profoundly worthy of respect.

Granting that it is desirable to introduce the students of our colleges and universities to these painters of the passing phase of soul-sickness prevalent in our day, who lay bare the "coin maladif" of their own hearts to spread its poison, when these same students, as the notes to these selections imply, are not familiar with such names as La Bruyère, Molière, Bossuet, Montesquieu, Balzac, in short with even the greatest writers of French literature, these Goncourt selections will serve the purpose admirably.

There is undoubtedly too little attempt on the part of language teachers to present vividly a given text as a product, an expression of the life of the time in which it was written, that which forms both its setting, and its best commentary. To so present these extracts from the Goncourts, is the aim, well attained, of the abundant notes, which, as the preface curiously states, "have dealt with non-grammatical points, a fact which would most satisfy the authors." The Goncourts may well be satisfied. The notes, however, are not only helpful to both pupils and teachers in this respect, but excellent suggestions to teachers in regard to methods are found in them. The importance of "the literary values and poetic side of philology" is emphasized, and the comparison of